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sought to have the tariff entirely removed, but have even practically become Parisians? No, the Frenchmen are not so stupid as some of their friends give them credit for being, and while the present *ad valorem* duty seems to be objectionable to almost everyone, still, if it is not changed even before another year, American students will still study in the *Beaux Arts*, American artists will still exhibit in the *Salon*, and when they paint well enough to satisfy the jury, will continue to receive medals.

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Not long ago the writer had a conversation with one of the most extreme of the art-free-traders, and admitted freely that if this country would adopt free-trade in everything else as well, there could be no possible objection to free trade in art; but with free trade *in art alone* there would be manifest injustice done to the American artist, because nearly all the materials he uses in the production of a picture would still be heavily taxed—while foreign pictures, containing like materials, would be admitted free—and, moreover, all the necessities of life still being taxed in America, the American artist could not live equally well for nearly so little money as the foreign artist, and therefore could not compete with him on nearly equal terms.

"Oh well," said the art-free-trader, "if the American artist can live so much cheaper and produce pictures at so much less expense by living in Europe, *why don't he go to Europe to live?*"

Why not indeed!—That is about the extent of the interest the average art-free-trader seems to feel in the development and future of American Art.

A clipping from one of our exchanges characterizes THE ART UNION as an advocate of a retention of the present tariff on foreign works of Art. Our friend is mistaken. THE ART UNION advocates neither a duty nor free trade, and no editorial can be pointed to which will disprove our assertion. We have published many communications from artists advocating a *specific* instead of either an *ad valorem* duty or no duty at all, and the majority of the artists seem to consider the specific duty the proper solution of this vexed question. We have asked for arguments in favor of free trade in Art, but none have been forthcoming, and in all the communications and editorials upon the subject in any of the daily papers, we have yet to find the first grain of common sense. We have read sensible articles from the other side.

DURING the months of July, August, September and October, all communications or articles intended for the columns of the THE ART UNION should be sent to Charles M. Kurtz, Director of the Art Department, Southern Exposition, Louisville, Ky. Drawings for illustrations and all advertising favors should be sent to the Art Union office, No 51 West Tenth Street, New York.

Any subscriber of THE ART UNION who changes his post-office address during the Summer months, may have his journal follow him if he will kindly keep us advised of his changes of address. In all cases both the old and the new address should be sent. It must be remembered that THE ART UNION's business office has been changed to 51 West Tenth Street, where all communications should be addressed henceforth.

ART UNION MATTERS.

DURING the past two months, the ART UNION has occupied its new office at No. 51 West Tenth street. There being no Art Union Exhibition now open, there is little to chronicle. In a few days, about one hundred and twenty-five paintings, by members of the Art Union, will be shipped to Louisville, Ky., for the Southern Exposition, and shortly thereafter some fifty pictures will be sent to St. Louis, for the Exposition in that city. Some of the most popular paintings from this year's National Academy exhibition will go to Louisville, and a number of pictures have been painted especially for this Exposition. Every artist contributing is represented at his best, and when it is known that almost every prominent artist in the country is numbered among the contributors, the quality of the collection may be appreciated. Some account of the Southern Exposition and its Art Department will be given in a future number of the ART UNION.

NEW MEMBERS.

The following new members of the American Art Union have been elected since our last issue, and have duly qualified:

Carl Weber, Philadelphia; W. H. Snyder, Brooklyn, and Otto H. Bacher, Cleveland.

THE CHARM OF THE ROSE.

THREE is probably no inanimate object in the world more beautiful than a delicately tinted Rose. There is certainly nothing else which combines such beauty of form and color with such exquisite delicacy of texture and such delicious perfume. I can think of nothing to equal a half open flower of La France. I choose La France because of its perfume, of its color. The perfume is certainly unequaled; powerful, yet never heavy, it seems the very breath of summer. Then look into the rose's heart! Was ever such glowing rosey rose seen elsewhere? Like the perfume, it is powerful yet always tender and delicate. As we look into the flower's cup we see it all aglow with this brilliant, tender, vibrating red, but the outer part where the petals turn back is of a milky whiteness, a satiny smoothness. The inner petals are small and ranged around the cup, the outer ones are long and somewhat irregular, making a very attractive shape.

While every one acknowledges the beauty of the Rose, and recognizes its color and its perfume, very few indeed know truly why it is so charming. The charm seems to me to lie, in great part, in the fine silky texture of the petals and in their translucency. No other flowers have these in such marked degree, and it is these qualities which make the contrast between the cool, clear rim and outside of the cup, and its glowing heart. The other charm is that which is most felt when we look down into the depths of the half open bud. It is the charm which it shares with every beautiful thing which is "hidden yet half revealed."

GEO. C. LAMBDIN.